MAY 6, 1968

BLOCKPRINT

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LETTERS

Dear BP:

We are students providing students with what we believe to be the most economical rates for travel. We wish to inform you of our proposed New York to London charter on a Rolls Royce Canadair 400 aricraft for this year and next year. We have made preliminary arrangements for a plane to leave for London from New York on June 17, 1968.

If 110 seats are sold, the roundtrip price will be $250, and if 165 seats are sold, the roundtrip price will be $200.

Any student, alumnus, faculty, employee, affiliate or any of their dependents or relatives of your college are eligible to join this charter which will be made up of like people from various colleges throughout the country. You may wish to inquire about our charters by train, ship or plane between various destinations in Europe and to such countries as Morocco, Turkey, and Greece.

If you are interested in the above flight, or the one for next year, please write to the Student Travel Service, 127 West Rosemary Street, Chapel Hill, N. C., 27514

Thank you,
Anton Loew

ARTS FESTIVAL

Four distinguished judges, representing several facets of the American community selected, rejected, and awarded large cash sums to many American artists, mostly from the New England area. The results of this day's labor will be made public the last week in May on Kennedy Plaza, Downtown Providence.

Two women, and two men — an artist, a critic, a teacher, and a curator — worked two hours overtime, carefully scrutinizing about a thousand flat works as they were hauled from their bins; and about fifty three-dimensional works, strategically placed in the warehouse. They judged with expert historical eyes, ever conscious of the fact that they were encouraging and discouraging today's styles.

Those paintings that did not receive awards were removed from the consideration pile, leaving only those which were. Those works which appeared improper or hastily done, received great spontaneous outcries, or laughter. They were dismissed and the normal serious pace and exchange of opinions was resumed.

THIS SPRING

Today the sun stayed up. It has been noon for hours. A foot soldier, dispatched from the territorial garrison brought us the good news. But his mission has become doubly difficult. Each is with chosen company. The village sleeps — the villagers awake. He had read his parchment in the traditional manner, first announcing himself in the square. But it is noon, and no one returns to the square before two: no shade. The soldier moves among us, not unbegrudgingly, telling two or three of us at a time that the sun has not moved since noon. We thank him politely and go on about our talk . . .

Everyone is in the streets, squinting and nodding. Even the mayor runs about, throwing hands full of words at everyone. His staff disappears in the clusters around him. The birds draw close to us, away from the darkness of the inner branches. Old Beck, the thinker, watched the river drift. He tells us that time has not stopped. The sun will soon be too much for his soft bald head. He picks flowers softly to himself. A sign that he will seek shade indoors.

But the doorways are unfamiliar, black. I cover my eyes with my hands. I am tired of talk. The walls are so white. And evening? — Blood sky. Every brick a wall. A tower or two, Perhaps a moat. And paracitic ivy. No. A dusty foot soldier taps my arm and tells me again the sun has not moved since noon.

Paul Bates

"CLOSELY WATCHED TRAINS" – Closely Watched

At the Cinerama Theatre, on Hope Street, "CLOSELY WATCHED TRAINS" is being shown for a limited engagement. It is a Czech film taken from a story by Bohumil Hrabal, and directed by Vaclav Neckar. The film was presented as part of Lincoln Center Festival '67 by the Film Departments of Lincoln Center and the Museum of Modern Art.

The story is set in a local Czech depot in World War II. This setting allows for vivid imagery in depicting a young boy's struggle to assert himself as a man.

The photography shows excellent use of the black and white medium. There are several sequences that are especially successful. Many of the situations provided by the plot are trite, but are handled well enough visually, so that they come off better than the average.

The characterization is excellent, and the acting, superb. The young boy — a stationmaster trainee — played by Vaclav Necker, was especially well fitted to the role. Outstanding, also, was the lecherous Stationmaster, and the promiscuous Train Dispatcher, Hubika.

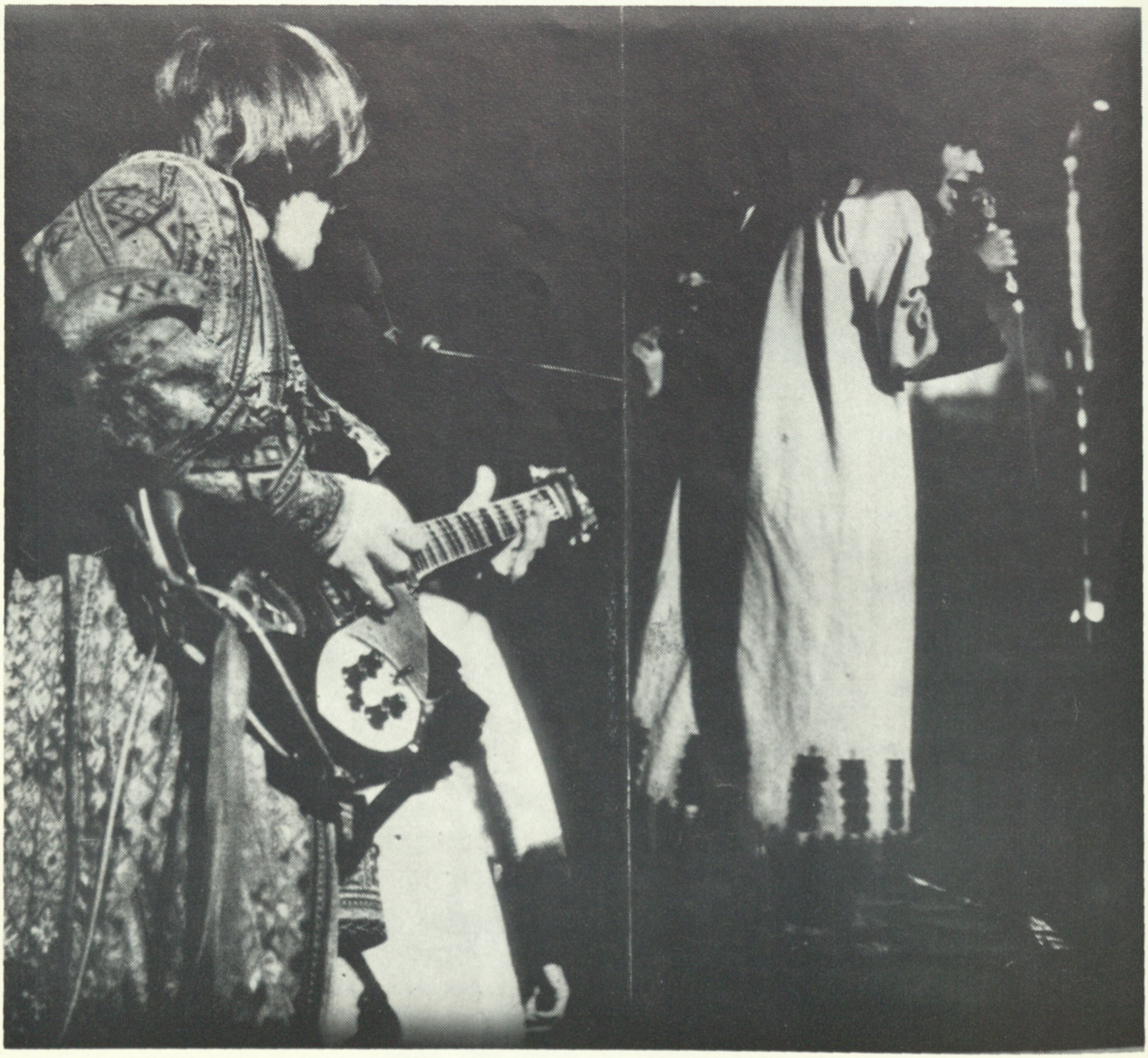
The visual images depend primarily on symbols — often phallic. The plot is nondescript, and boring. It is centered around Trainee Milos' search for manhood — in bed. Here, he proves a failure, so he tries to commit suicide. Again, he fails. Finally, he is seduced by an undercover agent/prostitute, achieving his first success. In the end, he dies because of the naivity which is the stamp of his character from the beginning.

The thin plot line is helped immensely by the superior characterization, photography, and acting. But the film, as a whole, fails to be superior, and just misses the mundane.

Gail Whitsitt

"CLOSELY WATCHED TRAINS"

JEFFERSON AIRPLANE



MR. PLEASE, PLEASE, PLEASE HIMSELF

Blockprint was there from six o'clock on. In the dressing room of Soul Brother Number One, last Saturday, April 27, BP had ample time to talk to Mr. Brown before the show, over Lucille's pizza (which he couldn't eat because of heart trouble), and Italian pastries (which he could for the same reason . . .?) of cabbages and Kings and Sid Bernstein's health, and how single-handedly he (Brown) had quelled 30,000 rampaging U. of Penn students the night before. We assured him that he wouldn't be called upon to quell the present audience, if the standard knowledge about Brown U (similarity of name notwithstanding) was anything to go by. But as anyone who was up there to see it knows, BP was quite pleasantly surprised; James Brown probably wasn't.

Though he would have liked to have called it a night after a twenty minute set, Mr. Brown was out there for over an hour and a quarter sockin' it to 'em with one James Brown hit after another. Starting it slow and slowly but surely whipping it on 'em til he was sure the audience was his, then letting them have it (after first advising all and sundry not to drop out of school, and telling everyone there they were responsible for his being where he was and that he'd never forget from whence he came) with "I Got The Feelin' ", "Cold Sweat", a little soul searching on the Hammond, and, among other tunes, his inimitable "Please, Please, Please", which included three mock fainting spells with three immediate revival. While to the eye, this way may appear pretty amazing, he's been known to pull this traditional stunt as many as six consecutive times (each time with a different colored cape) at his stomping grounds, the Apollo Theatre up in Harlem. It's all calculated to leave the audience begging and screaming "Please, Please, Please!" for more. Like the other well-known ploys: throwing cufflinks and bits of his clothing to the audience, and the near-end-of-concert play of leaving the stage, waiting for the applause to reach the right height, then coming back to do a little more work and *ad infintum.*

After repeating this cat-and-mouse thing about three or four times, James leaves the stage, this time for good. He heads for the dressing room, dripping wet, his conched hair springing out in all directions like so many weeds in a garden. You wonder how a guy his age (he's in his forties) with a heart condition and who won't eat pizza can swing like that. But he does . . . 200 days out of every year without missing one gig, either. When he's finally dressed, BP was admitted into the dressing room once more. The thing that gets to you most is the enormity of this guy's organization. King James and His Court. He's got his own Make-up Lady, his own bodyguards, cape-put-er-on-er; practically his own bottle-opener. Each and every one with the approved "James Brown Production" stamped on their back. No one is allowed to take motion pictures or tape a live James Brown show' (BP had a roll of moving picture film confiscated, and nearly the camera with it. It is interesting to note that James himself had nothing to do with this, but we thought it better not to argue with the six-foot bouncer at the time). The whole point being to keep all the money strictly within the James Brown Empire, and James got quite a laugh out of this BP observation, and so probably did his banker, what with $10,000 plus 50% of the take from that concert alone. But after the concert . . . James rates pretty high on the list of nice guys. We found him holding court at his portable make-up table, Coty and Maybelline products spread out around him, recombing, and recombing and recombing his straightenedhair til every single strand was in place . . . and this routine went on for a good ten minutes, after which he asked that his new not-yet-released single "Lickin' Stick Part I and II" be played on this amazing stereo with the cylindrical seat-speakers, his record was to be the constantly playing backdrop for the entire hour-long impromptu party.

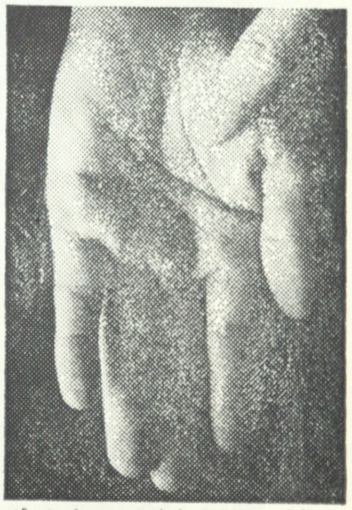
After awhile we found ourselves saying each time the record began: "Well, here we go again!" However, after glasses of Piper Champagne and Bali Ha'i wine, we didn't seem to notice too much of anything anymore except that we were having a pretty good time, along with everybody else in the room. James' departure was delayed, due to the fact that somebody decided to deflate the tires of his car, so he gallantly persevered by doing the James Brown until the repairs were made. At which time James' Make-up lady took "Lickin' Stick" off the stereo and announced quite emphatically: "I don't know about you, but I've had enough of this!" And kicked BP out the door, and Mr. James Brown with us.

KITE DAY

SATURDAY

MAY 11th

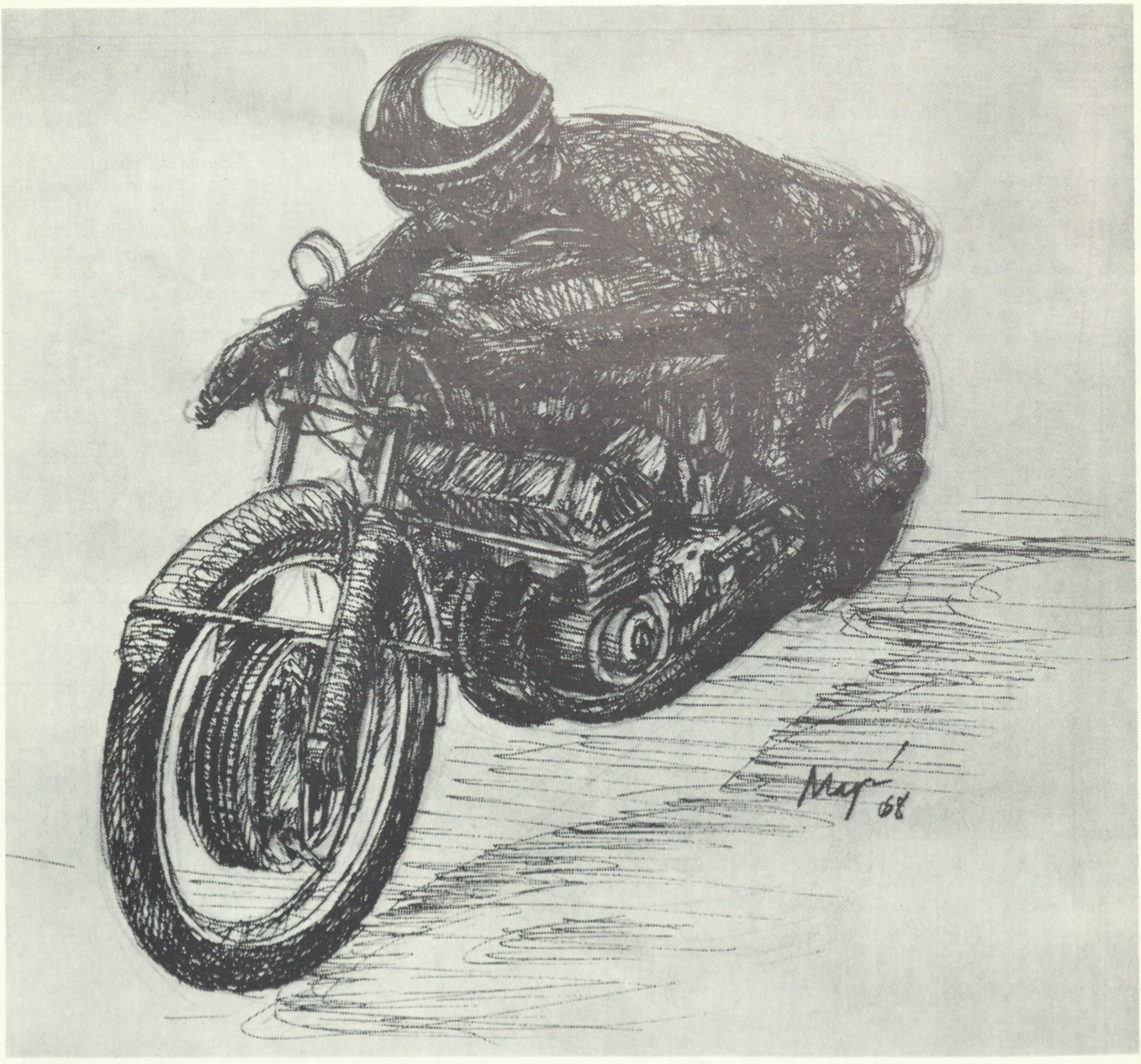
This is your life line.



If you're not doing something
with your life,
it doesn't matter how long it is.

The Peace Corps.

advertising contributed for the public goed



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TRINITY LAUNCHES SIXTH SEASON

For the 1968-69 season, Trinity Square plans a six-play schedule similar to this year's. Productions will continue to be presented at both the Trinity Square Playhouse and the Rhode Island School of Design Theater. Plays under consideration range from the High-wire circus excitement of Andreyev's *He Who Gets Slapped* to the recent Tony award winner (for Best Play 1967-68), Tom Stoppard's *Rosencrantz and Guildenstern Are Dead.* Other plays for possible production include: Pirandello's *Six Characters In Search Of An Author,* Albee's *A Delicate Balance,* a Shakespearean play, Brecht's *Mother Courage,* Pinter's *The Homecoming,* O'Casey's *Red Roses For Me,* James Joyce's *Exiles* and a world premiere production of another new play.

The Trinity Square Repertory Company is curently presenting the Robert Lowell adaption of Racine's *Phaedra* at the Trinity Square Playhouse, through May 18. The cast, under the direction of Adrian Hall, includes Katherine Helmond in the title role, Richard Kneeland as Theseus, Peter Gerety as Hippolytus, Marguerite H. Lenert as Oenone, Dorrie Kavanaugh as Aricia, James Gallery as Theramenes, Ed Hall as Panope, and Terrence Turner as Ismene.

The company has received national and international acclaim this year, and will present its world premiere production of Norman Holland's *Years of The Locust* at the Edinburgh International Festival in Scotland this August.

"PHAEDRA"

"Phaedra" is not a play to watch. There is very little action to see; that which is there, touchs on the melodramatic. And that is part of the beauty of "Phaedra", for the whole play is a web of emotional conflicts which interact upon the characters until they are all hopelessly entangled, and which evoke the emotions of the audience.

Phaedra realizes that she loves her stepson, Hippolytus, more than her husband, Theseus who has been away for six months. Word comes that Theseus is dead, so Phaedra confesses her love to both her nurse, Oenone, and Hippolytus. He is, of course, repulsed by Phaedra's words; besides, he loves Aricia, the daughter of Theseus' enemies. Theseus is not dead, however, and when he returns Phaedra is fearful that Hippolytus will reveal her. So Oenone speaks for her and manufactures a lie, saying that Hippolytus forced himself upon Phaedra. Theseus exiles Hippolytus without giving him a chance to defend himself. As he leaves, his chariot horses stampede and drag him to his death. Oenone drowns herself for her part in the scandal, and Phaedra clears Hippolytus before she dies.

In viewing any play, you can't ignore the set or the costumes. Especially so with "Phaedra". The set is well-designed to suggest many different levels of communication, depending upon how the actors are positioned. The costumes are fabulous; not only do they reflect the time period, but they also interact with the movements of the actors and even reflect the personality of the characters. Hippolytus is a free-spirited, innocent young man and his opening costume mirrors this freedom and innocence. Phaedra's final costume is like a shroud and is indicitive of her deterioration and imminent death.

Ken Hartley

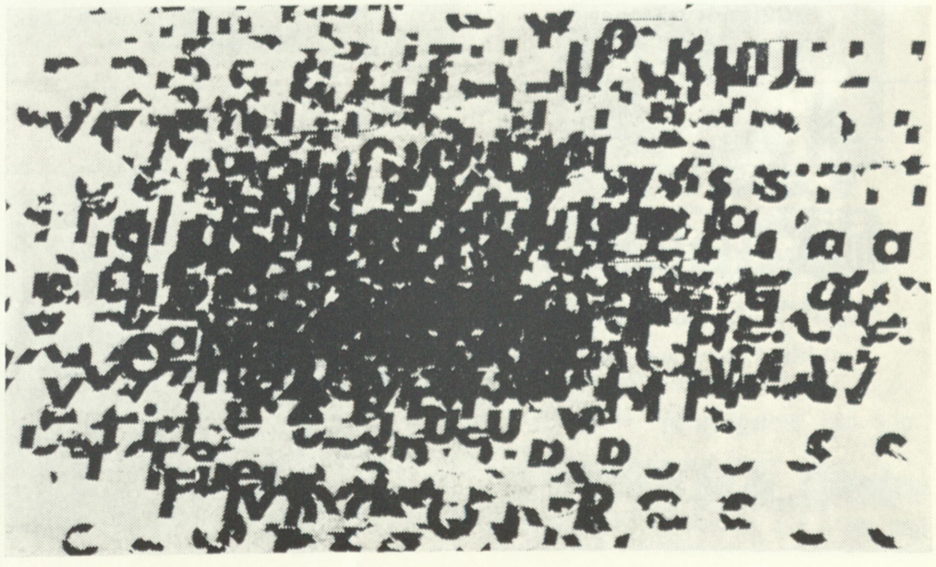
Associate Dean Resigns

On Wednesday, May 1, the fact that Associate Dean of Students, Mrs. Martha Paisner, resigned, was made official. Mrs. Paisner has held this position for almost four and a half years. The resignation was made "for personal reasons".

When asked about her plans for the future, Dean Paisner stated:

"My plans for the future are incomplete, but I know that I shall continue to follow the fortunes of our students here with great interest."

The Dean described her stay at RISD as "an exciting and heartwarming few years for me, and I shall treasure my association with all of you".



ATTENTION

All married seniors and graduate students:

Please register today with Mrs. Lewis in the Development Office:

1) Name of Spouse and address
2) Full name and address of your parents.

if you want to receive commencement invitations.

RENOWNED PAINTER
JAMES ROSENQUIST
WILL LECTURE ON
TUESDAY, MAY 7th
MEM. HALL 8:00 P.M.

ATTENTION

ENGLISH PROFICIENCY
EXAMINATION
MONDAY, MAY 6
MEMORIAL HALL
3:00 — 5:00 PM

IMMAGE FIX
"MONAD"
THE ARCH-WAY BY SAO
FRIDAY EVENING
MAY 10
8:30

ATTENTION

SENIORS
AND ALL GRADUATE STUDENTS
LAST CHANCE!
FOR CAP AND GOWN
MEASUREMENT
WALDORF TUXEDO IS COMING
WEDNESDAY, MAY 8
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CALENDAR

MONDAY, MAY 6 —

3-5:00 p.m. Mem. Hall — English Proficiency Exam.
7:00 p.m. Basketball — Ewing's Alumni Group

TUESDAY, MAY 7 —

12:30 p.m. Gym — Dance Class
3:00 p.m. 430-432 CB — Sound Workshop
4:30 p.m. Gym — Sound Workshop Presentation
8:00 p.m. Mem. Hall — Lecture by James Rosenquist, Painter
9:00 p.m. Tennis — Sign up at SAO

WEDNESDAY, MAY 8 —

7:30 p.m. Upper Refectory — Arch. Society Lecture — Mrs. Cutter, speaker. "200 in Boston"
7-9:00 p.m. All dorms — Room Drawings

THURSDAY, MAY 9 —

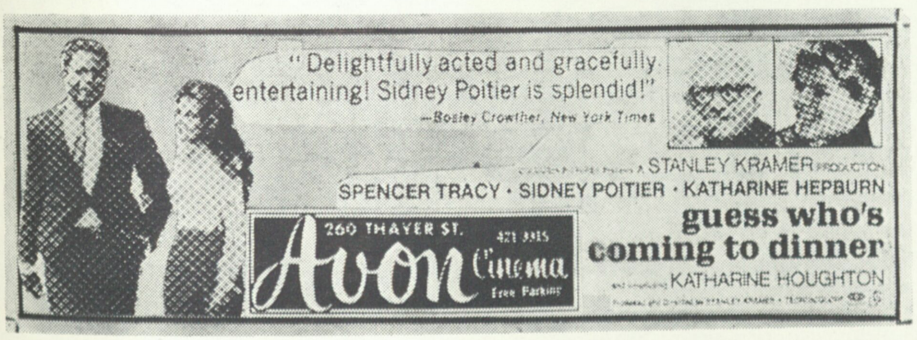
12:00 noon Gym — Dance Class
6:00 p.m. Boys Club — Swimming
7:30 p.m. Mem. Hall — Film "A Walk in the Sun"

FRIDAY, MAY 10 —

7:30 p.m. Lower Main St. Parking Lot — Sound Happening — Sponsored by Sound Workshop
8:00 p.m. Tennis — Sign up at SAO

SUNDAY, MAY 12 —

MOTHER'S DAY
7:00 p.m. Upper Refectory — Catholic Mass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—Bosley Crowther, New York Times
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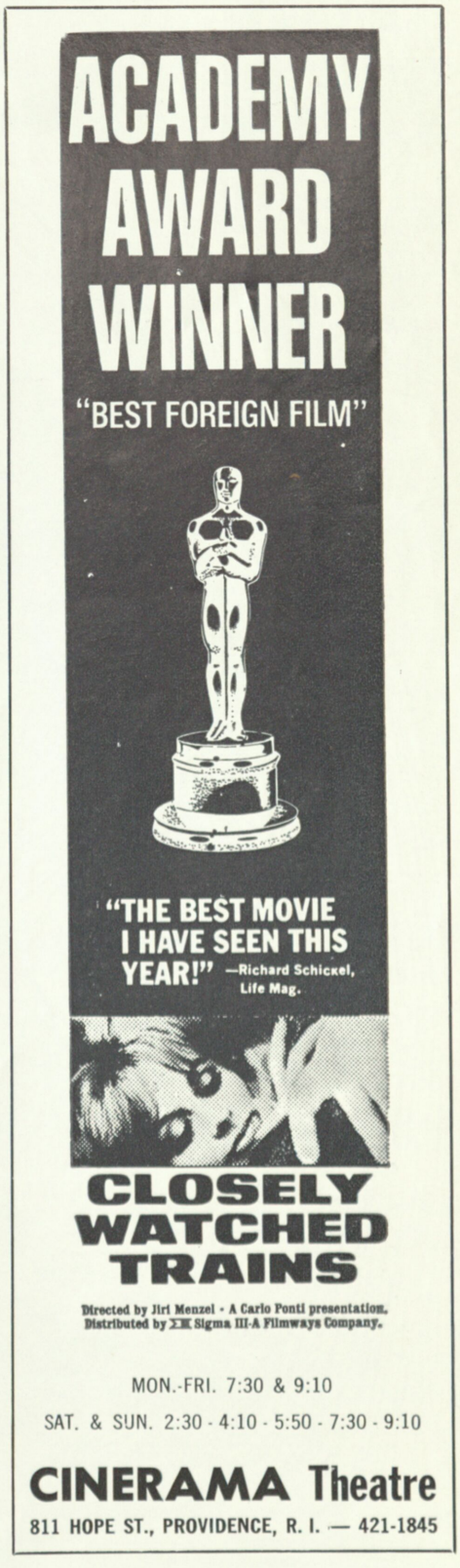
ACADEMY AWARD WINNER
"BEST FOREIGN FILM"
"THE BEST MOVIE I HAVE SEEN THIS YEAR!" —Richard Schickel, Life Mag.
CLOSELY WATCHED TRAINS
Directed by Jiri Menzel · A Carlo Ponti presentation.
Distributed by ΣΙΚ Sigma III-A Filmways Company.
MON.-FRI. 7:30 & 9:10
SAT. & SUN. 2:30 - 4:10 - 5:50 - 7:30 - 9:10
CINERAMA Theatre
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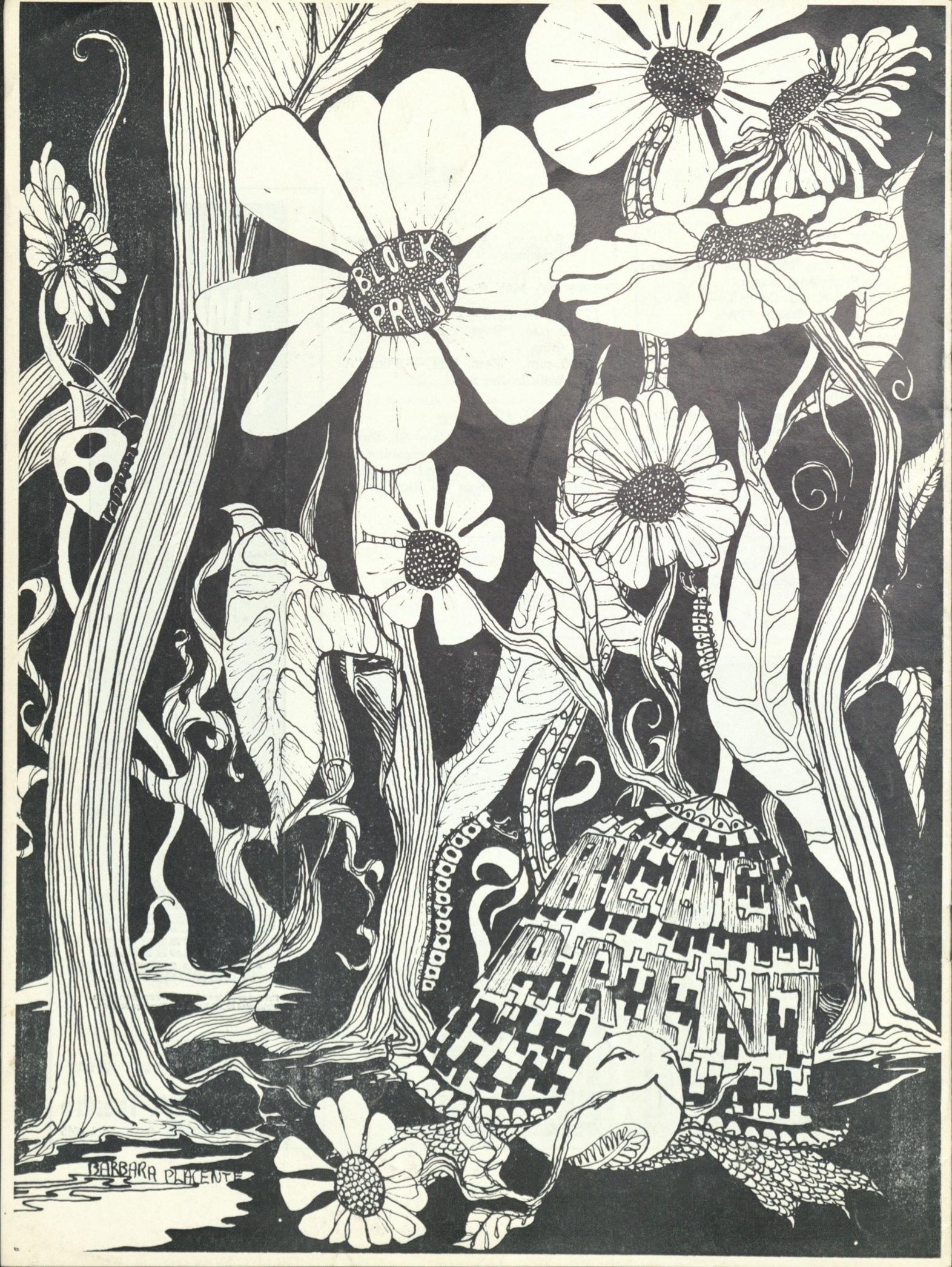
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